long overdue. But we hope that the Films Division, in taking note of the criticisms levelled against it from time to time, will continue to distinguish carefully between attacks based on a desire to improve the national effort in the field of films and attacks based on self-seeking or profit-making plans evolved by sectional interests. Indiscriminate attacks of the latter category are by now fairly common, and the tawdry flags of patriotic clap-trap which are simultaneously waved are hardly sufficient to cover up the jealous partisanship of unscrupulous moneymakers.

Three New Units

WE WELCOME three new companies to the documentary field —Ealing Studios Shorts Section (under Cavalcanti), Paul Rotha Productions, and Films of Great Britain (under Andrew Buchanan). At a time when the need for rapid, efficient and imaginative documentary production is highly important it is a comfort to know that three companies under three well-proved producers will be ready to take the strain of the demand for an ever-increasing number of films. We wish Buchanan, Cavalcanti and Rotha all success in their ventures. Cavalcanti's first production *Young Veterans* (see D.N.L. December) has already received a good press and wide theatrical distribution.

Deferment

THE QUESTION of the deferment of military service of documentary film producers and directors (and a certain number of other documentary technicians) is still of paramount importance. This fact we believe to be fully understood by the Ministry of Labour Committee which is dealing with this matter. We know of no one in the documentary movement who is unwilling to undertake any form of national service in the Armed Forces, in munition factories, or elsewhere. The situation is that a number of official bodies—notably the Films Division of the Ministry of Information—are at the moment depending very largely on documentary films for their propaganda services. If key persons in documentary were called up, these official bodies would themselves be hard put to it to get all the films of this type which they require; for documentary is a specialised technique and the training involved is a lengthy process. Nor is it perhaps fully realised that a large number of valuable documentary film-makers are already serving in the Armed Forces.

War Economies

WE HAVE BEEN told constantly for the past year that there is a shortage of paper; yet the cinema trade papers still brought out their annual New Year numbers—one of them consisting of 160 pages of good, thick, glossy paper—each page measuring nearly one foot by one-and-a-half feet. Of these as many as 110 pages were devoted to advertisements—a number of which were virgin pages with an individual's name discreetly inscribed in the corner. No doubt the Trade papers had some special ration allowance for this; but nevertheless the New Year's issues were hardly a good example of national economy.

Public Relations

WE WELCOME the appointment of Colonel Walter Elliot, who is to succeed Major-General Beith as Public Relations Officer at the War Office.

Colonel Elliot is no stranger to the Public Relations field, and, in particular, he has had considerable experience in the use of the film. He was a member of the Empire Marketing Board Film Committee which formulated the first complete policy for the use of films by a Government Department. More recently, as Secretary of State for Scotland, he took a keen and active interest in the preparation of the group of Documentary films about Scotland which were first shown at the Scottish Exhibition.

Invasion

IN EVERY field of national defence—save one—preparations to resist invasion appear complete and imaginative. The exception may seem to some people to be trivial. Yet whether it matters or not, the fact remains that the Films Division of the Ministry of Information—a good deal of whose work in these critical days is being done with films—is taking no special steps to ensure that in all likely circumstances there shall somewhere remain available at least one complete film-making organisation. We believe this to be an important matter. A period of months might elapse between the beginning of an attempted invasion and its end, and who dare say that during that time it might not become of vital importance to mobilise every conceivable channel for the distribution of information and urgent instructions—instructions which perhaps could be made intelligible only by visual means? The Films Division is apparently contenting itself with expressing the hope that film-makers working on its contracts will try to keep going whatever happens. We first raised this matter in these columns many months ago; and since the Ministry of Information is still not prepared to give a lead in organising for an emergency we believe that film-makers working on official or officially approved films should wait no longer before making their own co-ordinated plans. Time presses, and without some preliminary organisation an invasion and a greatly intensified Blitz from the air might result in the collapse of film-making for a period longer than the period of invasion.

The editors of DOCUMENTARY NEWS LETTER are prepared to assist in any possible way. For example, in helping individual workers in case of emergency to keep contact both with each other and with the centres where film-making continues—this in the event of production-units moving, studios or offices being bombed, or normal communications becoming difficult.

Explanation

THE lateness of the January issue of D.N.L. was due to war circumstances. We hope, but cannot guarantee, that it will not occur again.

WHO SPEAKS FOR BRITAIN?

A plea for increased propaganda services overseas

FOR THE REST of the world Britain has become a land of mystery. Letters from abroad reveal no more knowledge and understanding of the present mind and face of this country than if it were Tibet. The world does not understand what the British people are feeling and thinking.

This lack of understanding is certainly not the result of a neglect of the British scene by the foreign press. Britain is today's biggest news, and the front pages of the world are packed with interminable variations on the theme of British resistance and fortitude. By now only the mentally deficient are unaware that Britain can take it—a result upon which the British information services can congratulate themselves. The world needed to be told the story of how British morale survived the first shock of the blitzkrieg; in particular it was vitally important that the United States should understand that there was no possibility of British capitulation.

But now all of this is stale news. British endurance is proved and the proof accepted. But what else are the British people doing besides enduring, besides taking it? Do they believe that their endurance will be rewarded? If so, what form will the reward take? Do the British people intend to be revenged upon the German people for their sufferings? What, in fact, are the war aims and the peace aims of the British people? What, in fact, do the British people think about the war?

These are the questions that the world is asking. The answers to them will elucidate the British enigma; but the British information services which have so brilliantly demonstrated the bravery, the adaptability and the humour of the British people have ignored them. With the result that the world might well soon conclude that our bravery is only matched by our stupidity.

It is no answer to plead that since the Government has not published war or peace aims the public cannot be expected to have any views on the subject. Just as the public reaction to bombing anticipated the Government reaction so it is to be expected that the public peace aims will be articulated earlier than the aims of the Government.

These popular aims must be brought to light and immediately published far and wide. Until the world understands our objectives we cannot hope for the full measure of world sympathy, and we shall play into the hands of the isolationist in all countries.

A great deal of nonsense has been written about war aims. There was a period when the smart-Alecs were telling us that unless our war aims were clear there was no point in our continuing the war—as if we had any choice in the matter. As if any war aim could be realistic at that time save the aim of avoiding defeat at the hands of an enemy who had no intention of permitting peace until the British were slaves in a slave State. But that period is now past. The British rôle in the war is beginning to change from the defensive to the offensive. Whereas up till the present the enemy has been making war on us—whether we liked it or no—now we are beginning to make war on the enemy. The choice between peace and war begins to be a real choice for us. And so the world is now impatient to know what we hope to gain from a continuance of the war—now that we cannot be beaten and now that the enemy is forced willy-nilly to consider what is the best bargain he can hope to make with us.

What will Britain do when she has won? That is the question the neutrals are asking and our allies and our enemies too. Is it, after all, just another imperialist war? Shall we, in a few years time, feel as cynically about this war as we felt about the last one, just as soon as the outlines of the land fit for heroes to live in became clear to us? Surely—intelligent Americans are asking—the British can't be caught twice in one generation by the moth-eaten appeal to make the world safe for a chimerical democracy? In their determination to resist, in their absorption in "taking it", have the British people forgotten the wave of anti-war feeling which swept the world so short a time ago? In their glorification of the Spitfire and the Wellington, the tank and the battleship, have they forgotten the Merchants of Death who traffic in these lethal weapons and who have so often proved not only to be the sole victors in modern war but also its chief begetters?

Upon the answers we make to these questions depends the co-operation of the rest of the world in bringing the war to an end and establishing a just peace. What answers shall we make and how shall we make them? The principal media available are press, radio, and film. Of these the most important at present is almost undoubtedly the radio; and whether or no we are putting out the right sort of programmes to foreign wireless sets it seems clear that we certainly are not putting out anything like the right quantity. The K.H. Newsletter recently estimated that in the first year of the war the Germans —over all stations controlled by them—broadcast 90,000 foreign language programmes over a period of about 30,000 hours. Our own foreign language broadcasts did not reach 7,000 hours over the same period. It must of course be remembered that this figure does not include the Empire Services; nor presumably does it include under-cover propaganda (details of which it would hardly be in the public interest to disclose in these columns). It must also be remembered that the Germans have a great superiority of numbers in medium-wave stations—and medium-wave has undoubtedly the easiest and widest European coverage. Are we doing all we can in the field of radio? It is of vital importance.

The use of films overseas has for long been a sore point in many quarters—even in peace time; and there is no reason to suppose that we can congratulate ourselves on a good overseas film service today. It is, indeed, extraordinarily difficult to find out either what is being done or how far what is done is of any

use. But from the meagre evidence available it is clear that this important branch of film activities is shockingly behindhand and none too intelligently organised.

It is, for instance, quite fantastic that our imperial film service is not more fully organised. Canada, it is true, is humming with activities in the film field; but little appears to be coming from Australia, New Zealand and South Africa; and a system of interchange between Dominion and Dominion as well as between the Dominions and this country seems so far to be noticeable only by its absence. As regards India it is too early to speak, as Alex Shaw has only recently arrived there to take up his new post; but the possibilities are enormous. In all these cases what is needed is centralisation and initiative. Much the same may be said of our activities among non-belligerent countries.

True, the M.O.I. has done some sterling "spot-news" work in the U.S.A. with films like *London Can Take It;* and the appearance of really good British feature films on the screens of foreign countries—including the U.S.A.—is (when it occurs) prestige propaganda in itself. But in general the service of films to overseas lands—whether non-belligerent or within the Empire—seems to be unplanned both as regards production and as regards distribution.

Then there is the British Council for Cultural Relations, etc., etc. Its Film Committee is specifically concerned in sponsoring or acquiring films suitable for showing this country to the peoples of foreign countries. Through this committee a number of films on varied subjects are sponsored each year. Some are good themes, some bad, and most of them indifferent; the same may be said as regards their treatment, in which production companies tend to be hampered by a timid and unimaginative approach. There would seem to be no understanding on the part of the Committee (collectively speaking) either of the true spirit of the British people or of the elementary needs of wartime propaganda; and in the end cultural relations are just as much propaganda as anything else. At all events it may be pertinent to ask the following questions of the British Council Films Committee:—

(1) Is the making of a film which is built round the phrase "Hitler is a bastard" sensible propaganda of a cultural or any other nature?

(2) What is the approximate audience coverage of British Council Films in foreign countries? In other words how many copies of how many films are sent to how many countries? And in how many cinemas, schools and universities—as opposed to official parties at Embassies—are they shown?

(3) On what principle is the subject matter of a year's film programme selected?

(4) In how many languages is the Council's Film Catalogue published; how many copies are distributed annually and in how many countries?

(5) How far does the Committee take expert advice; and where does it get it from?

Until these and similar questions are answered (or perhaps it is "not in the public interest"?) the impression will persist that the British Council films are at present too much cluttered up with the old, old stories of British courage, the beauties of the British countryside and the British crafts, the might of the British Navy, the veneration due to ancient British institutions, in fact cluttered up with what remains of the old grimy junk-box of British feudal tradition. Can the world find any answer to its questions here? Does the work of the British Council in projecting Britain on to foreign screens make any contribution to an international understanding of the present mood and ambition of the British people?

It does not. The British people are beginning to work out for themselves the answers to the question of a war-tortured world, but no one is yet concerned with sending these answers to the questioners. That must be the next task of our foreign information services.

It may well prove necessary to look mainly to the Films Division of the M.O.I. for the active and sensible use of films to present ourselves and our case to people overseas. Much remains to be done, both as regards an enlightened production policy and as regards a wide theatrical and non-theatrical distribution. Nor should it be forgotten that it is by no means impossible to get films into enemy, and particularly enemy occupied countries. (Again it would not be politic to give details.)

Meantime the British people want the world to know that they hate war but that war has revealed to them their own power. They recognise only too clearly the possibility that victory for Britain in this war might bring in its train economic and social misery and the seeds of yet another war. They recognise that these evils are not to be avoided by the persecution of a defeated enemy. But they believe also that they have the power to build a new world, not only after the war, but now; a power which they possessed in 1918 but which they failed to use.

The British people believe that they are close enough to the last war and its aftermath to be able to profit by the lessons it provided. They believe too that they see the causes of this war clearly enough to be able to ensure that they do not arise again. They have made their mistakes and now they are suffering for them—but they do not intend to suffer from these same mistakes ever again. Britain is "taking it" because the British people allowed its Government to expose the people of China, the people of Abyssinia, and the people of Spain to what today must be suffered by the people of Britain. They have learned once and for all that a people cannot escape responsibility for the actions of its Government.

Out of the suffering of the British people, therefore, emerges this message for the world: "We have the power to govern this country of ours, but more important than that is the knowledge that the time has come when we must utilise that power or perish. We shall not only refuse to be governed from the Wilhelmstrasse or the Kremlin; we shall refuse to be governed from the Carlton Club. This is not merely a war to save democracy: it is a war to establish democracy. In future the British people will govern themselves." We should blazon this message across the world by radio and by film without delay and with an increased appropriation of these vital means of propaganda. "He who gives quickly gives double measure," and our message would indeed be a gift to all peoples who love freedom, as well as to ourselves.

FILM LECTURES TO H.M. FORCES IN SCOTLAND

By ALEXANDER L. TAYLOR, M.A.

SOME MONTHS AGO the War Office came to the conclusion that the large armies stationed in this country stood in need of mental as well as physical exercise. A Scottish Command Education Officer and five Area Education Officers were appointed to cover the whole of Scotland from Galloway to the Shetlands. Since the education service aimed at was not essentially military in character, extra-mural committees were also set up in the four Scottish universities to work in collaboration with the area officers.

The first step was to form panels of lecturers on all sorts of subjects. The experience of many of the straight lectures which were subsequently given, showed the difficulty of developing a type of lecture which would appeal generally to the wide range of intelligence of the men in the average unit. It was then that a novel form of education was devised—the film lecture. This method of presenting a subject was not merely new to the army; it was actually the first organised, large-scale attempt to use films in this way and demanded a technique (or a variety of techniques) quite different from that employed in the old magic-lantern lecture.

Most of us can remember the snapping of the lecturer's fingers to inform his assistant that the appropriate moment had come to change the slide. No such welding of the subject-matter and illustration is possible in the film-lecture. Here, the two or three illustrations may last for ten or twenty minutes each and may require little or no commentary from the lecturer.

One method, which has been tried successfully, is to give a short introductory talk, followed by the showing of a film dealing with life and scenery in the particular part of the earth's surface under discussion. Then follows a longer talk on the strategic, political and industrial significance of this region, illustrated by a second, more technical film.

As the scheme develops, it seems to me that another visual aid is certain to be employed—the film strip, which has the advantage of cheapness and speed in preparation. For example a lecture on the situation in Greece could be illustrated a few days from now by a dozen maps showing the development of fighting to date and the importance of the theatre of war in relation to the larger Mediterranean campaign; this at the cost of a few shillings. A film would take weeks to prepare and would certainly be too costly to produce while the situation is changing from day to day.

At the moment, however, the film-lecture is only just passing out of the experimental stage and the fifty or so lecturers so far enlisted are fully engaged in grappling with the extraordinary circumstances in which the lectures have to be given.

It was my privilege to give the first film-lecture to the Forces in an old aeroplane hangar. The "theatre" consisted of a corner of the hangar, heated by a coke brazier about half way between the projector and the screen. Power came from the lights, and all globes had to be removed from a block of these. A vast area of darkness and emptiness surrounded us but, at a still greater distance some hundreds of men were very quietly served with supper. Afterwards, A.T.S., cooks and other military personnel came drifting up out of the darkness and clustered about the fringes of the audience.

I found it a very strange and thrilling experience to be talking to these men on The Middle East, a region in which many of them might find themselves before many weeks had passed. Moreover, the atmosphere in this case greatly favoured the success of the lecture. I had the illusion that I was at a camp-fire in the darkness outside, and the familiar screen with its moving images seemed all the more pleasantly unexpected.

About a fortnight later, I gave the same lecture to a Home Defence Battalion, stationed at an immense munitions factory and as completely isolated from the rest of the world as if they had been in one of the outposts of empire, which in a sense they were. In they came to the wooden recreation hut, about sixty strong—old soldiers that never die. For months they had been literally starved of interest, and the whole undertaking was like a Christmas Party to them.

Both audiences, however, enjoyed the same things, in one case in grimly humorous silence, in the other with much laughter and exclamatory appreciation. They liked *Grass*, the story of the migration of a Persian tribe in quest of fodder, *Oil from Iran* which revealed the technical side of a great and vitally important industry; and the talk on the political and strategic importance of operations then pending, some of which have since taken effect.

So far as the actual lectures are concerned, it is of course impossible to forecast exactly what is going to happen at any stage in this or any war. The aim is to indicate certain trains of circumstances and so put the men into a better position to make their own forecasts and to understand the importance of each development as it becomes news.

As to the lecturers, most of us are teachers, specialists in a variety of subjects, and each of these will have its own problems of presentation, no doubt as interesting as I find mine.

Most of us, too, as members of the Scottish Educational Film Association, have been interested in the film as an educational medium for some time, and it should not be overlooked that the experience gained in such a scheme as is at present being run for the benefit of the troops may be of the greatest value to education generally, after the war.

At present, however, the first consideration is to supply the troops with a form of education they can enjoy, and in this the scheme promises to succeed. A vital part in that success has been played and will continue to be played by the Scottish Film Council, which drew up the panels of film-lecturers and lists of suggested topics, and by the Council's Scottish Central Film Library which supplies the films.

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DEAR SIR,

I have found this very interesting, and I am sure it will serve a valuable purpose. I believe there is a growing and important field for documentary films in the oversea Empire.

Yours faithfully,

H. V. HODSON.

Ministry of Food,
Neville House,
Page Street, S.W.1

DEAR SIR,

Thank you for the copy of your special supplement dealing with the preparation and exhibition of propaganda and documentary films.

I should be very glad to receive a regular copy of your supplement for my own information.

Yours faithfully,

A. D. PETERS.

Lensbury Club,
Broom Road,
Teddington

DEAR MR RAYMENT,

I am very glad to hear that you propose making a monthly feature of the supplement, and I wish you every success with it.

Yours sincerely,

A. WOLKOFF,
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85 Long Acre London, WC2

FILMS IN BRAZIL

By ROBERTO ASSUMPCAO DE ARAUJO

Reprinted by courtesy of *Films*

THE GOVERNMENT decree No. 1915 of December 27, 1939, established the Department of Press and Propaganda. It is an important organism with ample powers covering all aspects of the cinema. The Department is not within any ministry, but is responsible to the President himself. Regarding motion pictures, its functions are:

(a) official censorship;
(b) fostering native production of films;
(c) classification of national and educational pictures in order to grant privileges;
(d) recommendation to the government concerning reduction or exemption of federal taxes upon films of propaganda or of an educational character, as well as concession of privileges for the transportation of such films;
(e) granting to such films other advantages that may be considered fitting.

Besides these functions of a general character, the Moving Picture Division of the Department has other purposes, regulated in detail by the government decree No. 1949 of September 30, 1939.

At present this decree is the fundamental law in Brazil concerning the cinema, and particularly regarding the production and protection of Brazilian films, censorship, collection of duties, and regulation of exported films:

(a) Protection of native production: In addition to the 1932 law regarding compulsory exhibition of Brazilian short films, the new law further provides that all moving picture theatres exhibit at least one full length Brazilian film per year. In order to ensure improvement in the quality of these compulsory Brazilian films, the law provides that they must be passed as "of good quality" by the censorship commission. The same rule applies to exported Brazilian films, a special licence of the Department being required.

With a view to stimulating the production of films, the Department of Press and Propaganda undertakes the production of newsreels, films of nature and travel in Brazil, public services, governmental developments, and national historical reconstruction.

(b) Taxes: All foreign films contribute to the education tax at the rate of 400 milreis (approximately twenty dollars) per metre of each copy excepting only the copies that are printed in Brazil. Brazilian films are subject only to the tax of 400 milreis per metre, regardless of number of copies made. Brazilian educational films are entirely exempt. From the annual revenue of the motion picture tax for popular education, a certain sum is set aside for distribution of prizes among Brazilian producers who submit the best films.

(c) Film censorship: Dispositions concerning censorship are minutely developed. The restrictions are: No film can be publicly exhibited without a certificate of approval emanating from the Department, which is good for five years. The censorship commission forbids presentation of films included in any of the following categories:

(1) films which offend public morals:
(2) containing scenes of ferocity, or capable of suggesting the practice of crime;
(3) divulging or inducing bad habits;
(4) capable of inciting against the present régime, public order, legitimate authorities, and their agents;
(5) susceptible of damaging relations with other nations;
(6) offensive to religion or religious institutions;
(7) damaging in any way the dignity of national interests;
(8) undermining the prestige of the armed forces.

On the other hand, upon judgment of the official commission of censorship, those films are considered educational which divulge instructive, moral and artistic knowledge, or those which contribute to the spiritual formation, the social education and the intellectual and esthetic sense of the audience.

Instituto Nacional de Cinema Educativo
(National Institute of Educational Cinema)

The I.N.C.E. was created in 1937 as a branch of the Ministry of Health and Education, to promote and direct the utilisation of cinematography, particularly as an auxiliary to teaching, and in general as a means of education.

Briefly, the activities of the Institute are:

(a) Maintenance of an educational film library to serve private and public schools.
(b) Production of educational films.
(c) Exchange of its own films and others with the films of similar establishments, municipal, state and foreign.
(d) Production of records and talking films accompanied by talks of noted professors and artists. These are sold or rented.
(e) Exchange of sound films and records.

The Institute has yet other activities. The Film Library (Filmoteca) serves not only all schools in Brazil, but scientific and cultural societies as well. It owns approximately 350 films.

The production of films embraces 16mm. silent and sound films and 35mm. sound films. Among recent productions may be mentioned a series of Brazilian scientific research films, the last being *The Electric Properties of the Poraque*. Besides the production of purely educational films, on the occasion of the centenary of Machado de Assis, the greatest American writer in the Portuguese language, one of his short stories, "Um Apologo" was filmed.

The most important film now in production is *Bandeirantes* (Pioneers), directed by Humberto Mauro, producer of some of the best Brazilian films, such as *Favela dos Meus Amores* and *Descobrimento do Brasil*.

The I.N.C.E. adheres to the international conventions in the circulation of educational films, exchanging at present with almost all South American and some European countries; it publishes a monthly periodical on 16mm. films, discussing national and foreign news of educational and historical significance, principally for school use. Recently there was organised a series of showings of old films, introduced by lectures, for the purpose of observing the progress made in motion picture production. The government plans to extend the I.N.C.E. organisation by regional departments throughout the country.

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NEW DOCUMENTARY FILMS

Hydraulics. *Production:* Shell Film Unit. *Producer:* Arthur Elton, *Direction:* Ralph Elton.

HYDRAULICS is one of the best, if not the best, of Shell's "Science Simplified" Series. It goes simply and clearly through the principles and practice of hydraulics, and although physics means nothing to me, I've got a fairly good idea now why the man at the garage, with only a pull on a rope, hoists a car up 25 ft. I know now that liquids cannot be compressed—and because of this if there are two cylinders filled with liquid and connected by a tube and the piston of one cylinder is pushed down an inch, the other piston will rise an inch—because liquids cannot be compressed. I know that if the pistons are of different sizes, one 1 inch in diameter and the other three inches in diameter, if the small piston is pushed down one inch, the large one will rise a third of an inch. If weights are substituted, a one 1 lb. push will raise a three pound weight. That is how the lift works—and this is why the film is so good.

Dawn Guard. *Production:* The Boulting Brothers. *Distribution:* M.O.I. (Five Minute Series.)

THIS is one of the best of the Five Minute films so far issued, not because it has any special production merits, but because it sincerely and simply states something which is deep in everybody's heart—an urgent resolve to see that after this war (unlike the last) the people of this country shall have a fuller, freer, and better life. The film is in the form of a dialogue between two Home Guards on duty on an English hillside at dawn. They speak first of Hitler—of how his mad cruelties have interfered with our simple and decent system of life; and then the conversation turns to things which we were not so proud of in peace and which after this war we must put right. The dialogue is from time to time illustrated by cut-outs from various documentary films. The dialogue passages are dominated by Bernard Miles' quiet and convincing Hertfordshire accent.

The Turn of the Furrow. *Production:* Shell Film Unit. *Producer:* Edgar Anstey. *Direction:* Peter Baylis. *Photography:* Francis Beadle. *Commentary:* Bernard Miles. 20 minutes. *Technical Advisor:* S. J. Wright, M.A., Institute for Research in Agricutural Engineering.

The Turn of the Furrow is a film about tractors. The first threequarters is all about the advantages of a tractor to farmers, and the different jobs it can do, the last quarter is about tractor design. The film has been extremely carefully made and is very handsome to look at—I hate to think how many production days were spent waiting for the sun—and though most people will find it too long, I personally was interested in every minute of it. Its main fault is that it never makes up its mind whether it is speaking to the general public or to a specialist farmer audience, with the result that it is, by turns, above and below the level of the audience. Also there is too much material crammed into it so that the finished film bulges everywhere and has lost its shape. The piece on tractor design, for instance, though interesting on its own, is obviously quite out of place.

The commentary is well spoken in a Hertfordshire voice, but the effect of the whole film is in some odd way unconvincing. You feel that somebody has been trying to sell you something —not tractors (which nobody needs to be sold these days), so much as a view of farming. I bet this film is unpopular as hell with farm labourers, and I'm doubtful if even the farmers will like it, they hate to be told anything about their business. Farmers are a queer crew, and I expect most of them will resent extremely the suggestion in the commentary that if they get a tractor they'll be able to sack some of their men. Not that it won't appeal to them, but they like to think of these things themselves and then wrap them up so that they look quite different. You mustn't bring them out in crude language like that. Successful farmers are nearly all heartily disliked in their district—success in farming usually depends on driving your men. Those that aren't disliked get away with it by feats of daring, cunning or strength. Popular farmers usually go bust at regular intervals and end up by going as labourers to the successful ones. I think only the successful ones will like this film. But it is a fascinating film for anyone interested in farming.

Upland and Lowland Farm. *Production:* Dartington Hall Film Unit, *Direction:* Erica Etenson. *Photography:* William Hunter and Erica Etenson. 16 mm. Silent. 2 reels.

UPLAND FARM is in Dartmoor, Lowland Farm lies on the fertile lovely land beneath the moor. The latter is a fine farm and farms are grand places.

If you ever slid on your little pants, from the sunlight of a high grain loft, down through the tunnel of a grain shoot, to come into daylight again in some unexpected manger; if you ever sat by the harness room stove and cleaned shining, jingling metal bits with silver sand while countrymen told their tales; if, as a boy, you ever marched into the dark of Hallow'een with a lantern made from a marrow, then you will have the persuasion that there is more behind a barn door than first meets the eye or the lens. Now, *Upland and Lowland Farm* is neither an adequate instructional or informational film nor, alternatively, is it a satisfactory record of a grand subject, in the sense just indicated. It does not foot either bill, yet it is obviously an honest and worth-while effort. With this film—as with others of similar type, a restatement of what we all mean and intend by education would make matters easier for the documentary producer and director. But until an educational re-orientation has taken place I, for one, would like to see more native gusto, more experimentation and more subtle feeling in many of our documentaries. To return to the subject, farming and husbandry is the age-old art of mankind which gave it release; led it to reflect upon the mystery of the seasons; taught it the deep satisfaction of increase, and the wisdom of patience.

The maker of a film which put these things over would need to feel them underlying the superficialities of market prices and electric milking machines. You have got to feel things if the films you make are to be of importance. The mere intellectual appraisal of facts is not sufficient. Also, lack of depth of feeling for a subject is not to be made up by prowess in film craftmanship or by manipulations of æsthetic principles. In *Upland and Lowland Farm* there is a healthy embryonic stirring in the right direction. Considering it was made under the handicaps of sub-standard production, it is a commendable effort.

Galapagos. *Production:* Dartington Hall Film Unit. *Direction:* William Hunter and David Lack. *Photography:* Richard Leacock. *Distribution:* D.H.F.A. and E. & G. Services Ltd. 16 mm. Silent. 2 reels.

THERE are two interesting things about the Galapagos Islands, a group in the Pacific Ocean 1,000 miles from Panama; on some of these islands there are giant reptiles which hark right back to prehistoric times: the mainland is close enough (600 miles) for birds and beasts to have found their way to these islands from time to time, but is too far away for its influence to be felt.

To the student, this gives a unique opportunity of studying early forms of life in the raw, as it were, and of watching an evolution which, in comparison, is taking place before our eyes. For those living things which have wandered from the mainland in the last few centuries have been adapting themselves to the local conditions, developing in time-parallel with the mainland species but along different ways. Late-comers from the mainland, therefore, showing all the normal characteristics of their species, can be found side by side with descendants of earlier travellers, which have had time to tune into their new environment.

Darwin himself visited these islands in his voyage in H.M.S. "Beagle".

This production is a praiseworthy attempt to convey the wider implications of all this, at the same time as making a visual record of natural life on the islands. But, in common with many instructional films which try to bring in the larger issues, the film falls rather badly between two stools. The very breadth of evolution tends to dwarf the straightforward record of natural life, while the variety of flora and fauna obscures the argument.

The film needs a simpler approach, particularly in the wording and layout of the sub-titles, and a more facile use of diagram. As it is, it

makes a valuable record of unusual wild life with some magnificent photography by Richard Leacock.

The Serving Army. *Production:* Strand, for the Salvation Army. *Direction:* John Eldridge and Ralph Keene. *Photography:* George Noble. 1 reel.

The Serving Army is a film of some of the Salvation Army's wartime relief work. An opening sequence of the Prime Minister going among firemen at work identifies the Salvation Army with the war effort, and then we pass on to Salvation Army girls leaving a Denmark Hill sing-song to take cups of tea to A.R.P. workers, their canteen in a big shelter, and the distribution of clothes to bombed-out people. This has all been very well shot. The great Stepney shelter under the arches, with people spreading their blankets on the cobbles and milling round the S.A. band, is particularly moving. In fact, it must be very difficult to take a camera anywhere among bombed people and not come back with good stuff, but Eldridge and Keene have certainly made the most of their opportunities. No doubt the Salvation Army is doing good work among these people, but this sort of film always leaves the slightly unpleasant feeling that people's sufferings are no more than a happy occasion for good works and an appeal for money, and that what is desired is rather the alleviation of suffering than its disappearance.

Christmas Under Fire. *Production:* G.P.O. Film Unit. *Commentary:* Quentin Reynolds.

FOLLOWING the success of *London Can Take It* the G.P.O. Film Unit have quite sensibly tried to make a sequel.

It was not an easy job to follow up the exciting and extremely emotional story of the bombing of the biggest city in the world—but they seem to have gone into it fairly thoroughly. Where effects were unconsciously achieved in *London Can Take It*, in *Christmas Under Fire* the same effects have been tried for with the obvious idea of—this will make them weep. The result is that the first film was genuine and moving—the second rather maudlin bad taste. The film comes alive only at the last sequence—as the choir-boy sings and you dip down into the Tube stations.

Architects of Britain. *Production:* Strand for the British Council. *Direction:* John Eldridge. *Photography:* Martin Curtis and Charles Marlborough. 10 minutes.

ARCHITECTURE is entirely and absolutely an aspect of sociology. The fact that we live in buildings instead of caves and tents is due to the revolution which is described in Genesis as the story of Cain and Abel. Abel represented the new-found technique of staying in one place and living off cultivated crops instead of, like Cain, moving with the herds from pasture to pasture as the grass was eaten. That was a fundamental revolutionary step in the history of architecture as it permitted and encouraged the setting up of permanent dwellings. There are still plenty of Cains in the world—the herdsmen of Tashkent and Kinghiztan for instance—and though they live in the twentieth century it is no use expecting them to live in blocks of modern flats. The point of all this is that architecture is much better discussed in terms of the life of the people than in terms of materials and building techniques. The modern craze for glass walls, wide expanse of windows and so on, arises much more from the large amount of sedentary indoor work today than from the possibilities of steel-frame buildings. In a Cotswold village you will find the weavers' cottages with their fine wide windows for indoor work, next door to the farm labourers' cottages with next to no windows at all. Yet building technique was the same for both.

A film about architecture should be firmly rooted in the contemporary life of the people. *Architects of Britain* unfortunately is not allowed to attempt anything of this sort: there are no people in it at all, and it is confined to a very well photographed series of pictures of different buildings. These range from Stonehenge (the mere fact that the great stones of Avebury and Stonehenge could be got there at all is a revealing light on the contemporary society—the Pyramids for instance presuppose slavery) through Saxon, Norman, Gothic, classical and Victorian architecture down to the modern monopoly office block. There is a great deal of interesting comment on individual architects, building material and technique in *Architects of Britain*. In its way it is quite successful, and the constantly panning camera keeps us from getting bored, but as a film about architecture it doesn't even get to first base.

5-MINUTE FILMS FOR NOVEMBER, DECEMBER AND JANUARY

†The G.P.O. Film Unit has been retitled the Crown Film Unit. *No 5-minute films were released on 28/10/40, 4/11/40 or 11/11/40.*

Title	Theme	Director	Prod. Unit	Released
Owner Comes Aboard ..	National saving	Alex Bryce	Spectator	18/11/40
Air Communiqué	Checking up enemy plane casualties ..	R. Elton	Crown†	25/11/40
Neighbours Under Fire ..	Voluntary relief in blitzed districts ..	Ralph Bond	Strand	2/12/40
We've Got to get Rid of the Rats	The rat menace	James Carr	Strand	9/12/40
Fighter Pilot	R.A.F. defence	—	Movietone	16/12/40
Her Father's Daughter ..	Women in industry	Desmond Dickinson	Butcher's Film Service	23/12/40
Goofer Trouble	Take cover	Maurice Elvey	D & P Studios	30/12/40
Christmas Under Fire	Christmas under difficulties	Harry Watt	Crown	6/1/41
Any Old Iron	Scrap	—	Merton Park Studios	13/1/41
The Dawn Guard	Home Guards' comment on the war at home	Roy Boulting	Charter Films	20/1/41
War and Order	The police	Charles Hasse	Crown	27/1/41

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THE COLOUR FILM

By D. A. SPENCER, Ph.D., Hon. F.R.P.S.

The following passages from Dr. Spencer's Presidential address to the Royal Photographic Society, delivered before the war, seem to D.N.L. still to represent the soundest analysis yet made of the general problem of the colour film.

It is, perhaps, significant that Disney's Silly Symphonies are the only colour films which have so far received universal approval. How much of their success is due to the fact that cartoons are the only films so far produced in which the colour is completely under the control of the producer, and how much to Disney's genius, we do not know. It is at least arguable that those critics who are of the opinion that the only real future for colour kinematography lies in the non-realistic colour cartoon are merely paying a tribute to the high level of technical quality which has been attained in that medium, rather than making out a case against the general use of colour, and we must be careful not to draw sweeping conclusions about the future of colour on the basis of a justifiable distaste for imperfect colour kinematography handled in the florid manner which is now so usual.

The simplest way of looking at the matter is to imagine that colour photography had been invented before monochrome photography. If this had been the case, we should by now be so used to colour, and understand so much better how to handle it, that the discovery and substitution of monochrome would seem a retrograde step, except, perhaps, for special effects. To complete this inverted picture it is necessary to assume that the newly introduced monochrome process was of a photographic quality equivalent to the average news films—for this is the level of quality which, in my opinion, colour, by any process we have so far seen, has attained.

The critics to whom I have referred would then almost certainly protest that we are not colour blind and that the suggestion that this new-fangled monochrome would eventually oust the familiar colour film was ridiculous—that, at the most it should only be used for special effects, such as the line drawing cartoons of Disney!

Looked at in this way the answer to the question, "Do we want colour?" is "Naturally" —though we are not necessarily going to prefer the colour productions of the next few years to monochrome. The latter has had an excellent start, and 30 years of "trying it on the dog" has evolved a technique of presentation admirably suited to the black-and-white medium. Producers, cameramen and directors have grown up in a black-and-white universe and to take their product in its present form and colour it can hardly be more successful æsthetically than would be the fitting of dialogue to a silent film. The moment sound released the film from the frustration of the sub-title, the film began to alter, and one has only to see a modern talkie without its sound accompaniment to realise just how much the film's present architecture is conditioned by its appeal to both eye and ear.

Early sound films, judged by present-day standards, were intolerable, the films themselves were little more than photographed stage plays in which action was slowed down to permit of a spate of talk and noise. Many people firmly believed, therefore, that the talkies would prove a short-lived boom. On the other hand, the re-orientation of ideas and production methods which rapidly followed was easier to bring about than will be the reorganisation demanded by colour, and analogies to the "talkie revolution" are, beyond a certain point, misleading.

The sound film introduced a new set of dramatic values upon which producers were quick to seize. It was only rendered possible by the direct application of discoveries and experience accumulated by the radio industry, and its imperfections were soon reduced below the point where they distracted our attention from the theme of the film. A slight distortion of truth in the reproduction of sound is not necessarily fatal to our enjoyment. The fact that an actor's voice as reproduced from the sound track may be markedly different in timbre from his actual voice will pass unnoticed, but equivalent distortion of flesh-tone colour rendering might turn this to an unforgivable green. Colour kinematography has no industry equivalent to radio to which it can turn for ready-made solutions of its problems. It must pull itself up by its own boot laces. Fortunately, the introduction of sound dealt the first serious blow at those empirical methods of working, which colour will, of necessity, banish entirely, but a realisation that empirical methods are even more disastrous in colour production than they are in sound is hardly sufficient to ensure the rapid disappearance of black-and-white.

Even if we assume that the necessary control over the technical aspects is already attainable, there are many other factors which will influence the development of the colour film and which we have not as yet the data to discuss intelligently. For example, we know very little as to the psychological effects of colour presented in a time sequence that is capable of any immediate applications to the problems of the producer of colour films. That we shall continue to be satisfied with colour films merely for their kaleidoscopic qualities is doubtful, and so far most producers have attempted to make colour run before it has really learned to walk. It is, for example, arguable that the application of colour to the story film in its present form is æsthetically a mistake and that the fact that most story films in colour to date have been

"costume" pieces is a confession of technical weakness. It half hints that those responsible doubt the ability of any process to deal as yet with subtleties and have, therefore, played for safety by clothing the actors in every colour of the spectrum so that the eye may be stunned into a realisation that theirs really is an all-colour film, and be blinded by the undeniable colour range of the actors' clothes to the peculiarities of their complexions: I may be wrong here, available processes possibly are capable of dealing with subtleties, but the backers of a colour film may not be prepared to risk the additional money which colour costs unless they can see with their own eyes that they are getting value for it by the colour acrobatics which the film performs. This attitude is very common with colour photographic workers, as can be seen at any exhibition of still colour photographs. Despite the fact that, in still photography, it is certainly possible nowadays to trap subtleties and delicacies of colour on paper, glass or film, many leading colour photographers are still obsessed with the ability of the automatic paint-box to reproduce any colour, however vivid, and they prefer to run the whole gamut of the spectrum rather than work with a limited number of harmonious colours. It is not surprising, therefore, to find that art directors of colour films, who in print maintain that restraint in the handling of colour is essential, can yet set a tea-table with a red and blue checked cloth and surround it with models in yellow and purple hats, wearing green and scarlet bathing costumes! The fact that our adventures to date in the field of beauty have been rather like an excursionists' picnic in a bluebell wood is partially responsible for the attitude of many intelligent people to colour photography and kinematography. It is, however, easier to criticise than to be constructive, and the generalisations which writers on the subject have so far offered to the producers of colour films are of little more practical value than clichés about the desirability of goodwill in international relations.

Thus it is frequently suggested that some people have a more or less conscious antipathy to certain colours—that red irritates one group, another dislikes blue, and a third baulks at yellow, and that, therefore, it is dangerous to introduce colour into the film.

The evidence for such statements is usually based on experiments in which colours, divorced as far as possible from associations with natural objects, are arranged in order of preference. Such preferences are surely of minor importance, in so far as they may apply to colour in Nature.

It may be perfectly true that when a photographer spends a few hours in a room lit with red light he comes out in a less amiable frame of mind than when he went in, but this feeling is not necessarily his reaction to red in other circumstances—to a girl in a red dress, or a poppy, or a sunset, or a bloodstain. If these suggested antipathies have any significance in colour kinematography, they are presumably no more serious than they are on the stage. A plea that black-and-white clothed actors, using charcoal instead of rouge should appear in black-and-white settings would be dismissed as ridiculous if put forward on such grounds. Even more specific are those lists in which the emotional possibilities of colour are summed up in such statements as that red is a warm colour which suggests danger, anger or sin or that yellow is a joyous colour which suggests wealth and gaiety. Such suggestions are on a par with the statement that to make a character convey the impression of being a villain he should be sallow, have a black waxed moustache and preferably be called Sir Jasper.

Indeed, they are not so helpful, since a yellow which to some may suggest the dawn of hope may recall to others the curate's egg; the Royal Yellow of the Mandarin is also the colour of the lemon. Even if it were true that the mood induced by a particular colour was common to the majority of observers, the information does not carry the producer who has to handle moving colour very far. Nor do the lists of dyads and triads which are offered as short cuts to colour composition.

On the other hand, it is generally admitted that colour will involve alterations—perhaps radical—in our methods of constructing a film.

The modern film, in which rapidly changing scenes are shot from constantly changing angles, yet retains a visual continuity because of its monochromatism—a harmony which disappears with the introduction of a new æsthetic dimension in the form of colour. First attempts at restoring this harmony will probably slow up the tempo just as was the case with the early sound films. We know very little as yet of the psychological effects produced by constantly changing colour presented in a darkened theatre, beyond the fact that the combination of vivid colour and quick movement gives many people a headache, and that colour photographed at its full value will at first call attention to itself and distract attention from the action of the characters. We also know that colour, while enhancing some effects, may detract from the dignity and impressiveness of others. We know that the close-up is nearly always more attractive than the long shot—particularly in outdoor scenes, where prodigal Nature has not designed the colour of her settings in such a way that they will necessarily take second place to the actions of the puppets whose story the producer is attempting to tell. Nor can he successfully concentrate attention on his players by throwing his background out of focus, as he does in monochrome. The meaningless blobs of colour in such out-of-focus shots are both worrying and unnatural. The eye will vainly attempt to restore the missing detail and anything which calls attention to the technical or mechanical features of a screen production is admittedly a handicap. In fact, whereas in monochrome we have a highly developed means of artistic expression, in the colour film we are still fumbling among first principles.

How then are we to acquire this badly needed information as to how exactly colour kinematography should be handled?

Since no work of art can deliberately be constructed by the application of formal rules, and since more knowledge of our reactions to colour presented in a time sequence is badly required, a case could be made out to show that the next logical step from the colour cartoon should be to the colour newsreel rather than to full-length story films.

In the news reel, æsthetic considerations have only a rudimentary importance, because the news itself is the important thing, and news in colour would have just that much more specific interest for the audience that a monochrome photograph, however poorly reproduced in their newspaper, has over a line drawing, however accomplished. During the time that the cartoon develops from the "Playbox Annual" effects of "Old King Cole" to a real colour symphony, the colour news film and documentary might be used to provide reliable data on what Klein has called our "physiologico-psychological" reactions to films in which the unifying harmony imposed by monochrome presentation is absent, and so help to solve the colour producers' problem and give colour enthusiasts something to talk about besides dyads and triads.

One of the several features which the big moving picture corporations have in common with a herd of elephants is their liability, when alarmed, to charge as a herd in one particular direction after a leader who has chosen his course, as like as not, by chance. Witness the spate of gangster films, of newspaper story films, of historical films, which followed upon the first box office successes made to these formulæ. For some years now this herd has had its beady eyes uneasily fixed on Technicolor—not because it particularly wanted to smear the world with colour; indeed it would prefer to be left alone—and said so.

It had hardly recovered from its surprise at Disney's rise to fame on the basis of cartoons it had seen no reason to suppose would be successful when, aided and abetted by Dr. Kalmus, he "stole the programme" even more completely by using three-colour Technicolor for his Silly Symphonies.

The herd pricked up its ears, but the stampede did not start because previous dashes into colour had, on the whole, been disappointing. But it only requires that a film, based on a popular story and made by an artist having some idea of the possibilities and limitations of colour as a medium, should "go over in a big way" for the stampede to start in earnest.

An industry which can afford to pay salaries that sound like national debts to people who spend a considerable portion of their working hours in kicking their heels, which can afford to shoot 80,000 feet of negative film to obtain an 8,000 feet feature picture, could, with a little intelligent reorganisation, afford the most expensive colour system yet devised.

It must be remembered that 70,000 feet of unused negative involves a good deal more than the mere cost of the stock. Exposing it involves overheads in salaries, rents and studio expenses generally, which must be covered before the film can make profits. The spirit of the apocryphal Chinaman, who, finding that a dead pig in the ashes of his house tasted good, continued to set fire to houses

(*continued on page* 33)

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(*continued from page* 31)

containing pigs whenever he wanted roast pork, has been abroad so long in the film industry that his methods have become second nature.

In conclusion, it is common to bemoan the enormous amount of money which has been spent on research on colour kinematography, and there is little doubt that a good proportion of this money has been thrown away. If all the energy, enthusiasm, money and prematurely grey hair had been concentrated on a study of two additive and two subtractive systems, rather than been dissipated over an endless variety of different methods, colour kinematography would now be firmly established.

On the other hand, it is doubtful whether the money which has been lost on this subject in the past would pay for even one battleship. And a visitor from Mars, when he had finished wondering at the way we run the world, might quite reasonably maintain that the most hopeless research on the problems of colour and colour reproduction was a more reasonable way of spending a lifetime or a fortune than many others we have devised.

Please understand, I am in no way suggesting that battleships are unnecessary—merely that they ought to be—and that an intelligent race of animals would feel that their energies were put to better use in puzzling over ways and means for making life fuller rather than shorter.

Footnote: In a letter to D.N.L. Dr. Spencer states: "I have re-read my notes and in the main I think that they still stand, though, since my address to the Royal Photographic Society, considerable and encouragingly successful efforts have been made to use Technicolor in a way that avoids many of the stock criticisms to which I have referred. Incidentally, the Technicolor system itself has also been very considerably improved and the suggestion that it was technical weakness which dictated the necessity for costume pieces is no longer true. There is no doubt that modern Technicolor can deal with subtleties, and I sometimes think that it does not get a fair showing from the critics. There were some sequences for example, in *Vogues of* 1938 which I personally do not think could have been improved from any point of view, and although we have perhaps a long way to travel æsthetically, I personally should not be in the least surprised if in ten years time the black-and-white film will be very definitely the exception rather than the rule."

FILM OF THE MONTH

THE LONG VOYAGE HOME

John Ford's latest picture is based on four plays by Eugene O'Neill. I should imagine that most of O'Neill has been lost in the making of this picture. There is no trace of his experimental mind.

The story is a simple one—the journey of a British cargo boat, "Glencairn," loaded with ammunition, from America to England. The trials and troubles of a wild Irish crew supply most of the incidents. Their troubles are the usual ones from Hollywood's recipe book for wild Irishmen. The situations are all the stock ones expected on any tough tramp steamer crossing the Atlantic even without the addition of a cargo of high explosives. The tough captain, the tough mate, the even tougher fo'castle hands, the tough sea and the mystery man (an obvious gent in disguise!) plod through a voyage—a long voyage —of fights, storms, near tears, drinking bouts, dancing girls and the inevitable dying shipmate.

The opening sequence is a triumph of the creation of atmosphere. A cargo boat lies at anchor off an island in the Carribean Sea. All shore leave has been stopped. The sound of natives singing comes across the water. From the dirty decks of the cargo boat men gaze silently and longingly towards the shore. A deck-hand blows smoke rings that seem to stand still in the air above him. From under palm trees on the beach, native girls gaze out at the ship, You can feel the stillness of a Southern night and the heat oozes out from the screen. It is a night alive with elemental feelings. . . .

All that is magnificent—but it isn't fair! Such a prelude, imbued with mystery and a sense of impending drama, promises great things. The promise, however, is not kept. The heat and mystery disappear into a tepid, studio-like orgy of rum-drinking and Irish jigs, as the bunch of bum-boat girls who had but lately graced the beach, appear on the ship! Why? I couldn't quite fathom—or alternately why the wonderful build-up of atmosphere in the opening sequence.

Personally I felt badly let down. I had hoped for more interesting things. Actually, there are more interesting things in the picture, but they are curiously disjointed and out of place in the whole conception. There seems to be a perpetual struggle between action and atmosphere.

The action scenes in the fo'castle, on deck and in various pubs, although they are the usual hearty ones, are handled with a certain grim humour and a life-like reality which makes one a little impatient of the time spent in establishing outside atmosphere. On the other hand, the atmosphere sequences, such as the opening, the ship leaving New York harbour at night, and a storm in mid-Atlantic are so good, that it is difficult to find any real connection between them and the "rip-snorting" Irish toughs who form the crew.

The characterisation of the crew and the scenes on the boat itself are carried out with such attention to detail that I couldn't help wondering whether some attempt at getting the ship's movement into the fo'castle scenes wouldn't have added to the realism of the film. I became conscious of this stillness about half-way through the film and it disturbed me.

The storm is one of the best I have yet seen on the screen. It seemed a great pity that its sole dramatic purpose was to break somebody's ribs, so that a nice sentimental death scene could be played in the fo'castle. The memory of a barmaid at Bristol or Cardiff or somewhere, and some slushy music seemed to me to be a poor climax to a magnificent storm—and again I felt let down!

As the ship nears England an attack by German bombers gives Ian Hunter (the gent disguised as a mystery man!) a chance to die—riddled with machine-gun bullets—to the strains of Rule Britannia and a white ensign floating over the screen. It was a beautifully shot death—but I couldn't help wondering why he was trying to launch a life-boat single-handed and where were the rest of the crew?

There is a little donkey-engineman on the ship—who, in fact, never leaves it. In his own words, he is finished with the land, and the land is finished with him. He moves gently through the picture, making speeches or giving advice, with a quietness and charm that gives moments of great sincerity to the picture.

There are many magnificent things in *Long Voyage Home*, but the film as a whole seems to lack cohesion. One is never quite certain whether one is watching a real-life drama, or a series of beautiful shots on a screen. Ford's undoubted technique seems to have lost its value by being too obtrusive. As an evening's entertainment, I don't doubt that it will please many, but as John Ford's latest picture I was very disappointed with it.

STANLEY IRVING.

Director of Short Subjects

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FILM SOCIETY NEWS

The London Scientific Film Society is holding its first performance of the new season at 2.30 p.m. on Saturday, 8th February, at the Polytechnic Cinema in Regent Street.

Continuing the policy of grouping each programme round a central theme, the film at this show will illustrate the development of aviation. The society has been fortunate in obtaining an extremely interesting film made up of shots of the earliest aeroplane flights; this will be followed by a number of others which will show developments of the flying machine, how the demands of aviation have spurred on the efforts of science in certain specialised branches of physics, the application of modern methods of mass production to the very fine degrees of accuracy required in aircraft manufacture, and finally, in contrast, the social developments which follow when the aeroplane is used as a weapon of war.

Difficulties in obtaining a suitable theatre at a time convenient to members has made it regrettably impossible to start the season earlier, but a large number of films were reviewed by the selection committee during the summer and a second programme, on the subject of Public Health, has been provisionally arranged for March 1st, which it is hoped will be followed by further shows before the end of the season.

Persons interested in joining the Society should apply to the Secretary, 30 Bedford Row, London, W.C.1. The subscription for the season is 10/- or 15/- and members can obtain further tickets for guests.

The Scottish Amateur Film Festival. It is good news that this hardy annual has not been frozen out by the Blitz. The final screening and adjudication will be held this year in the Lyric Theatre, Glasgow, on Saturday, 19th April. The last date for receipt of entries is 22nd March, and films must be sent in not later than 29th March.

The following are the classes and prizes:—

1. **Fiction.** The Alfred Hitchcock Cup, together with an accompanying prize value £10.
2. **Non-Fiction.** The Victor Saville Trophy, together with an accompanying prize value £10.
3. **Class-room Films.** A Special Cup, together with an accompanying prize value £5.
4. **Colour.** The British Film Institute Cup, together with an accompanying prize value £5.
5. **Scottish.** (Confined to Scottish competitors only.) The Andrew Buchanan Cup, together with an accompanying prize value £5.
6. **Novice.** The R. Bryce Walker Cup, together with an accompanying prize value £5.

All films reaching an approved standard of merit will be awarded film leaders.

Owing to wartime conditions films need not have been completed during the twelve months prior to the Festival. Films which have not previously been entered in the Scottish Amateur Film Festival will be eligible.

Further information or supplies of entry forms may be obtained from the Secretary, A. Russell Borland, Scottish Film Council, 2 Newton Place, Glasgow, C.3, or from the British Film Institute, 4 Great Russell Street, London, W.C.1.

New Film Society. The story of film society work in Cambridge over the past ten years has been one of sporadic growths which were either still-born or which died off all too soon after a promising start. Three or four years ago the Cambridge Film Production Unit did sterling work in organising a few showings as well as actually making films; but, chiefly owing to financial difficulties, the Unit ceased to exist.

One of the main problems faced by any film society in Cambridge was the difficulty of getting round the regulations against Sunday opening. But in October, 1940, under the Defence of the Realm Act, Cambridge cinemas were allowed to open on Sundays and two undergraduates—Peter Price and Michael Orrom—started a campaign with handbills and posters and publicity in local journals. It was soon found that there would be support for a film society; and they managed to secure the Arts Theatre for giving Sunday shows. Potential members were circularised to discover what they wanted to see and on the result of the poll the first three feature films were booked, together with some shorts. The full programmes are :—

Sunday, February 9th. *Petrified Forest* with Bette Davis, Leslie Howard and Humphrey Bogart. Also première of new documentary film *Ulster*.

Sunday, February 23rd. *Les Otages* with Saturnin Fabre, Charpin, Larquey and Annie Vernay. A story of French provincial life. Also première of the first British documentary in colour, *Green Girdle* and Len Lye's *North or Northwest* .

Sunday, March 9th. *The Cabinet of Dr. Caligari* with Conrad Veidt. One of the most important films in the development of the cinema (German 1919). Also *Drawings that Walk and Talk*, a history of cartoon films, 1900-1934.

Basil Wright is president of the Society, and Dr. Lawrence (who has just written a photographic book for the Cambridge University Press) is vice-president. The balance of the Committee is made up of undergraduates. It is hoped that if the success warrants it and there is sufficient finance it will be possible to start a series of lectures apart from the film shows, and as an experiment a lecture by the president has been announced for February 16th.

Film Shows for Refugees. On February 1st a special show for refugees was given in London by the **Germany Emergency Committee** (Society of Friends). The programme consisted of *Maskerade*, *The Londoners*, and *We Live in Two Worlds*.

Thanks to the generosity of various firms and individuals, it was possible not merely to give the show free to refugees, but also, where necessary, to pay their fares to the cinema. In addition to individual contributions to cover the expenses the British Council made a 50 per cent grant.

This, we hope, will be the first of many such shows, not merely in London but also in the provinces. They can do more than give a lot of pleasure by reintroducing refugees to masterpieces from their own country; they can also, by running British films, both feature and documentary, help to give our refugee guests another picture of our English life and character than that which so many of them have viewed from the interior of internment camps in the Isle of Man and elsewhere.

Scottish Churches Film Guild. The Glasgow Branch of the Scottish Churches Film Guild meets once per month and reviews religious films. Last month the Branch reviewed the films, *The Grace of Forgiveness* and *The Crown of Righteousness*, both of which deal with the life of St. Paul.

The Branch has been responsible for providing a course of instruction in the operation of cine-projectors, for divinity students in the University of Glasgow, thus ensuring that all ministers who leave the Divinity Hall will be able, if they so desire, to make use of the cine-projector in their parochial work. The Branch has also trained a panel of operators in the use of the Gebescope machine owned by the Presbytery of Glasgow and are awaiting enrolments for a similar course of instructions which has been offered to all Sunday School teachers in the city.

From Risca, Monmouthshire, comes news of a film society run by the **Oxford House Educational Settlement.** Writes the Secretary: "The Society meets every alternate Wednesday and in addition to the evening show for adults we run a show for the school-children at 4 p.m. after school hours. We have a fairly large number of evacuated school-children in this area and our afternoon shows are thoroughly enjoyed by the children. Tickets for this afternoon show are distributed through the schools and are, I believe, the subject of keen competition.

"I think that this experiment which we commenced during our last session (1939-40) has been amply worth while and where conditions permit it may be copied by other societies which perhaps are not at present catering for the younger people."

The programmes of this society cover a wide range, including interest films, documentaries, and early Chaplins.

The Belfast Film Institute Society showed at its second repertory show of the season a Disney, a 1910 melodrama, and Clair's *Le Quatorze Juillet*. In spite of financial and other problems this Society boldly affirms its intention to keep going.

FILM SOCIETY NEWS

(Continued)

Dundee and St. Andrews had a very successful performance of *Monica and Martin* on January 12th. For the remaining four performances of the season the features are to be *Katja*, *Accord Finale*, *Der Herrscher* and *Remontons Les Champs Elysées*. An interesting and varied programme of shorts has also been selected. Transport and delivery of the feature films have so far not been hampered by war conditions; a few delays in the delivery of shorts have occurred, but not enough to constitute a serious handicap to the Society's activities.

The **Manchester and District Film Institute Society** started a series of four Continental Film Shows in the Tatler News Theatre last October. They showed *Pièges*, *Remontons les Champs Elysées*, *Les Disparus de St. Agil*, and *La Femme du Boulanger*. So successful was this first series that another series of three have been arranged to follow on. The **Ministry of Information** also gave Manchester its first free public Sunday show on December 8th, whilst the S.C.R. had a month previously shown a series of Soviet films including *Thunder over Mexico* and *Conquerors of the North*.

PUBLIC SCHOOL QUIZ

From a correspondent

I RECENTLY had the pleasure of taking a class of boys at Bryanston, that modern and progressive version of the public school system. Instead of a history lesson, the master turned them over to me, and we spent a pleasant hour discussing the use of films for propaganda. The class consisted of twenty boys, the age average being 14+. I asked them to write down what they thought the most urgent subjects for Five Minute films; and also to say which Five Minute films so far released seemed to them to be the best. *Miss Grant Goes to the Door* came in an easy first in the latter category. As regards suggestions for suitable subjects, I collected the papers, read them out, listed them, and got the class to vote on them. Three subjects remained on the final count, which was as follows:

Films to encourage evacuation, and to deal with evacuation problems—14 votes.

Films about the daily life and routine of the armed forces (e.g. feeding, living conditions, recreation, etc.)—4 votes.

Films about the use of the Tubes as air raid shelters (from the viewpoint of health and civic progress)—2 votes.

The boys showed a good critical attitude towards evacuation problems and several of them were very caustic about the failure of the owners of big houses to open them to evacuees. The Tube vote called forth a number of searching questions about the provision of deep shelters.

In spite of the popularity of *Miss Grant Goes to the Door*, the boys voted 16—4 *against* the use of actors in Five-Minute films; but in this they may have been partially influenced by some remarks of my own in favour of pure documentary technique. Finally, it should be remembered that during term time the boys do not see the weekly Five-Minute films at all.

STROBOSCOPIC CINEMATOGRAPHY

Quicker'n a Wink. An M.G.M. Pete Smith short.

WE HAVE had a good many shorts of ultra slow-motion and stroboscopic stuff before, but none so good as this. After being shown stroboscopic light and the extraordinarily simple camera, we get down to the demonstrations. Besides the usual fascinating business of drops of milk falling into a bowl—incidentally we see that every drop is really one large one followed by a small afterthought—we get some really good eye-openers. An egg dropped on to an electric fan (a shudder of horror goes round the audience) bounces on two or three blades before being shattered. A cat, in immense close-up, laps up its milk by curling its tongue backwards, not forwards. The electric fan lazily carves off whorls of smoke with each blade and despatches them slowly across the screen. A golf ball is driven through the middle of a telephone directory tearing as jagged a wound as a dumdum, and a bullet passes through a lamp bulb, leaving a trail of disaster that takes seconds to subside. And we see a humming bird lazily flapping its wings, at the rate of 60 beats a second. All this is fascinating and we can only hope there will be a lot more to come.

Technical Note

The high-speed, non-intermittent, shutterless camera and stroboscopic light used in making this film were developed by Dr. Harold Edgerton and his associates at the Massachusetts Institute of Technology. The stroboscopic light was intended in the first instance to aid engineers in speed measurements. Photographic application came later. The lamp consists of an argon filled tube, through which electrical energy, first stored in a condenser, can be released at desired intervals, thereby ionizing the atoms of argon gas and producing an intense light. The whole operation can be made to take place in as little as 1/250,000 of a second.

In practice the film is run continuously through the camera at speeds of 1,000 to 2,000 frames a second; a contactor device on the sprocket roller of the camera times the flashes of the lamp to occur at frame length intervals so that a series of images is produced on the film strip as with an orthodox camera employing a shutter and intermittent mechanism.

CORRESPONDENCE

MASS OBSERVATION

SIR: But for Mr. Tom Harrisson's attempt to justify his claims, in spite of Mr. Ewart Hodgson's blistering analysis, I would not enter a private fight, although my spot of Irish blood surges to be in it—private or not.

It is doubtless due to Mr. Harrisson's ignorance of what is called the "show business" and his passionate allegiance to the Mass Observation panacea, that he has ventured upon the subject of its application to the film industry at all. I can imagine Mr. Harrisson's organisation taking opinions in the favoured "representative" towns of Fulham and Bolton on the subjects of, say Norma Shearer in *Romeo and Juliet* and Gracie Fields in *Shipyard Sally*. I can imagine the same process being applied to *Juarez* and *Let George Do It*.

Any cinema exhibitor, distributor, agent or sales manager, would tell you right away what to expect, not only in the towns mentioned, but in hundreds of others besides. The bulk of the people in theatre, music-hall and film business, develop instincts about the kind of show which is likely to be most attractive in any locality. True, they get surprises, as surprises arise in connection with propaganda and advertising. As the yokel said: "You can't always sometimes tell." And no amount of such research as Mr. Harrisson proposes can be of the slightest use to those who, by training in entertainment, sense things rather than work on a pre-fixed plan devised by a set of people who are not in themselves psychologists of entertainment, but collectors of particular street opinions and employees of statisticians who work out their resultant figures for them.

Much more has been claimed for Mass Observation than has yet been proven. Research of certain kinds can and does help salesmanship, but applied as a miscalled science to adjunct-advertising and propaganda, it is nothing better than a means of impressing the potential customer with the profound importance of a mysterious and allegedly necessary process. Mass Observation, by its very name, has been made to seem more of a necessity than it can ever possibly be. It is an adroitly fashioned and dated facia which masks an empty bladder; that is, empty of anything except air. As a potential job-maker it has its uses, but I would consider it a great waste of money to engage a Mass Observation man to do what I have learned to do for myself.

I wonder if Mr. Harrisson has satisfied the Civil Servants, advertising agents, propagandists, psychologists, sociologists, administrators, and Uncle Tom Cobley, about the profitable efficacy, as well as the authenticity and accuracy of his methods. It seems to be Mr. Harrisson's desire to fetter the film industry with a kind of advance Bedaux system and a Belt.

Yours, etc.,

W. BUCHANAN-TAYLOR

London, W.C.2.

DOCUMENTARY BOOKINGS FOR FEBRUARY 1941

(The following bookings are selected from a list covering its Members, supplied by The News and Specialised Theatres Association)

	Week ending
Breaking the News	
News Theatre, Nottingham	1st
Carry on Children	
News Theatre, Nottingham	8th
City of Snows	
Cosmo, Glasgow	8th
Courtship of a Newt	
Newe Theatre, Newcastle-on-Tyne	1st
Fishing in Hawaii	
News Theatre, Birmingham	1st
Fitness Wins, No. 1	
The News Cinema, Aberdeen	15th
Home Front	
The News Cinema, Aberdeen	15th
Isles of the East	
News Theatre, Bristol	15th
London's Got Grit	
News Theatre, Leeds	15th
March of Time No. 8. "Dutch East Indies"	
Tatler Theatre, Manchester	8th
Newe Theatre, Newcastle-on-Tyne	8th
News Theatre, Nottingham	8th
Cosmo, Glasgow	8th
The News Cinema, Aberdeen	22nd
Mastery of the Sea	
News Theatre, Leeds	1st
Tatler News Theatre, Birmingham	15th
Mechanix No. 6	
News Theatre, Leeds	8th
Men of Africa	
Tatler Theatre, Manchester	22nd
Natural Wonders of the West	
Tatler News Reel Theatre, Newcastle	8th
New Britain	
Tatler Theatre, Leeds	15th
News Theatre, Leeds	15th
Non Quassi	
News Theatre, Nottingham	22nd
Point of View No. 7, "Federation"	
News Theatre, Nottingham	15th
Point of View No. 8. "Is Idleness a Vice?"	
Tatler Theatre, Manchester	15th
Point of View No. 9	
News Theatre, Leeds	22nd
Raising Sailors	
Tatler News Reel Theatre, Newcastle	22nd
Raising Soldiers	
Tatler Theatre, Manchester	15th
News Theatre, Leeds	22nd
Road in India	
News Theatre, Leeds	1st
Tatler Theatre, Manchester	8th
Tatler Theatre, Chester	8th
Sailors without Uniforms	
News Theatre, Leeds	1st
The News Cinema, Aberdeen	8th
Tatler Theatre, Manchester	22nd
Self Control	
Newe Theatre, Newcastle	1st
Shadow in the Stream	
News Theatre, Bristol	8th
Shipbuilders	
Tatler News Theatre, Birmingham	8th
Singapore and Johore	
Newe Theatre, Newcastle-on-Tyne	22nd
Snow Water	
Newe Theatre, Newcastle-on-Tyne	22nd
Song of the Homeland (2)	
Newe Theatre, Newcastle-on-Tyne	1st
Song of the Solent	
Newe Theatre, Newcastle-on-Tyne	8th
Sport at the Local	
Newe Theatre, Newcastle-on-Tyne	15th
Stranger than Fiction, No. 17	
Tatler News Reel Theatre, Newcastle	1st
Stranger than Fiction, No. 80	
Tatler News Reel Theatre, Newcastle	8th
Sunny Tessin	
Newe Theatre, Newcastle-on-Tyne	15th
Sydney, Pride of Australia	
Tatler News Reel Theatre, Newcastle	15th
That Inferior Feeling	
News Theatre, Birmingham	1st
News Theatre, Bristol	1st
Tchaikowsky	
The News Cinema, Aberdeen	8th
Tent Show	
News Theatre, Manchester	15th
The Answer	
Tatler Theatre, Manchester	1st
The Boat Builders	
Newe Theatre, Newcastle	15th
The Pointer	
Newe Theatre, Newcastle	8th
The Sport of Kings	
Tatler News Reel Theatre, Newcastle	15th
The 13th Instant	
The News Cinema, Aberdeen	22nd
Think First (Crime does not Pay)	
News Theatre, Leeds	15th
This Island Called Britain	
News Theatre, Leeds	8th
Tatler Theatre, Manchester	15th
This Island Paradise	
News Theatre, Bristol	1st
Tatler Theatre, Chester	8th
Cosmo, Glasgow	22nd
This is Poland	
Tatler News Reel Theatre, Newcastle	1st
Union Pacific	
Newe Theatre, Newcastle	1st
Verge of Disaster	
News Theatre, Manchester	8th
Violets in Spring-Time	
Tatler News Theatre, Birmingham	15th
Washington Parade	
News Theatre, Birmingham	22nd
White Sails	
Cosmo Cinema, Glasgow	1st
Young Veterans	
Tatler News Reel Theatre, Newcastle	8th

WORLD'S PRESS NEWS

and Documentary

WORLD'S PRESS NEWS is already established as an authoritative guide on Documentary Films. Its crisp, forceful articles by experts are accepted as authoritative by advertising executives who realize the major place Documentary Films are taking in the world of advertising.

Big business men read WORLD'S PRESS NEWS and appreciate the extra service afforded to them by the regular "Big Screen" editorials and Film supplements.

A special art supplement on advertising technique will be included in a late March issue of WORLD'S PRESS NEWS and is to feature a section devoted to Documentary.

WORLD'S PRESS NEWS, 112 FETTER LANE, FLEET STREET, LONDON. TELEPHONE: CHA. 8899. TELEGRAMS: COSMOPRES, LONDON

SIGHT & SOUND

For News and Views

WINTER NUMBER NOW OUT

BOOK REVIEW

Living Films. The Association of Documentary Film Producers Inc. New York. 50 cents.

Here is something to make the British documentary boys and girls sit up and take notice. Subtitled, "A Catalogue of Documentary Films and Their Makers" it consists of short biographies of the ninety-odd members of the Association of Documentary Film Producers (the lively two-year-old American counterpart of the five-year-old British Association of Realist Film Producers). It also contains production and distribution details of nearly a hundred and fifty documentary films with which the Association's members have been connected. More than twenty of the films listed were made in Europe by Europeans before they moved to the American continent, and some of the films included are more than ten years old, but the catalogue does nevertheless provide remarkable evidence of the progress made by the documentary movement in America during the past two years. Over fifty of the listed films were completed in this period. There is no doubt that American documentary owes a great deal of its vitality to a blending (or sometimes a clashing) of film-making experience and styles drawn from all over the world. It is significant that the ninety members of the Association were born in no less than ten different countries and it is good to see that the British documentary contingent now working in Canada are all members of the Association.

Mary Losey, who played a principal part in the formation of the Association of Documentary Film Producers and has continued to shepherd forward her assorted flock with such success, has written a preface to the catalogue which is worth quoting:

"The range of subjects is something of a wonder. There is everything from observations of the first acts of an infant to studies in mural painting and instruction in aviation; there are stories of the grim struggles of natives against the rigours of nature on the arctic continent and of the lush leisurely ways of life on a Pacific Island; there are mountaineers who never saw a motion picture acting in them, and victims of silicosis lying on their own deathbeds in a dramatic indictment of greed and neglect; there is living and learning in a progressive city school, and dawn to dusk on an American farm, 1940; there are glaciers and their effects on human geography, and the operations of a Savings Bank in a modern American town; there is the excitement of a postal express train flashing through the night, or a fishing boat at sea; there are famine and plenty, war and dancing, travel, art, history and social change. There is indeed life itself.

"And the men and women who have elected to film this inexhaustible source are not cast in a single mould either. They come from many walks and many worlds, from education, journalism, law and medicine, photography, architecture, engineering and the theatre, from both hemispheres and many nations. They come because they see in films that dramatise facts a way to bridge the enormous gaps of comprehension and of sympathy in the complex society of our times. They see how to make the farmer know and understand the city, the consumer the manufacturer of his goods, the employer his workers, the wage-earner his banker, the native the foreigner. They come to the practice of film making because they see in films a universally intelligible language, the language of simple images and emotions which can speak to millions. They choose to make films of real life because they find actuality more exciting than fiction, because they can find drama beneath the surface of the simplest and mutest occurrence.

"And behind the films, behind their makers, stand the sponsors of fact films, again varied and heterogeneous; governments, industries, welfare agencies, public utilities, banks, unions, advertisers or professions may be and have been sponsors. A sponsor is any group which has a message based upon factual information which it wants to present to a large section of the public dramatically.

"So what does it all add up to? We said earlier that these films are life itself. Certainly not all of life and not everywhere, but that is the promise and the undeniable future of documentary films. There is no part of life or the forces which affect it which may not become the vital stuff of a documentary film. This is no 'boy-meets-girl, thirty-six-dramatic-situations' art. This is an art unlimited. The world is its studio and its people the actors. Seen in that light the contents of this pamphlet are but a beginning."

M.O.I. REGIONAL OFFICES

Applications for information about M.O.I. films should be made to the Film Officer at the addresses below.

1 NORTHERN REGION	Metrovick House, Northumberland Road, **Newcastle-on-Tyne, 2** *Tel. Newcastle* 27351
2 NORTH EASTERN REGION	~~Westwood Chambers, 93a Albion Street, Leeds, 1 Tel. Leeds 20784-5~~ 7 Wetherby Rd
3 NORTH MIDLAND REGION	~~G.P.O. Buildings, Queen Street, Nottingham Tel. Nottingham 45697~~ Sherwood Bldg Sherwood St
4 EASTERN REGION	Bene't Passage, Bene't Street, **Cambridge** *Tel. Cambridge* 55461
5 LONDON REGION	County Hall, **London, S.E.1** *Tel. Waterloo* 4042
6 SOUTHERN REGION	The Governor's House, Forbury Road, **Reading** *Tel. Reading* 3283
7 SOUTH WESTERN REGION	15 Belgrave Road, **Bristol, 8** *Tel. Bristol* 37026-7
8 WALES REGION	2 Cathedral Road, **Cardiff** *Tel. Cardiff* 8245-6
9 MIDLAND REGION	Lombard House, Great Charles Street, **Birmingham, 3** *Tel. Central* 7234-5
10 NORTH WESTERN REGION	3 Cross Street, **Manchester** *Tel. Blackfriars* 0188
11 SCOTLAND REGION	St. Andrews House, **Edinburgh, 1** *Tel. Edinburgh* 33433
12 SOUTH EASTERN REGION	2 Culverden Gardens, **Tunbridge Wells** *Tel. Tunbridge Wells* 3350
13 NORTHERN IRELAND REGION	Stormont Castle, **Belfast** *Tel. Belfast* 63210

FILM LIBRARIES

Borrowers of films are asked to apply as much in advance as possible, to give alternative booking dates, and to return the films immediately after use. H. A hire charge is made.

F. Free distribution. Sd. Sound. St. Silent.

Association of Scientific Workers, 30 Bedford Row, W.C.1. Scientific Film Committee. *Graded List of Films.* A list of scientific films from many sources, classified and graded for various types of audience. On request, Committee will give advice on programme make-up and choice of films.

Austin Film Library. 24 films of motoring interest, industrial, technical and travel. Available only from the *Educational Films Bureau*, Tring, Herts. 35 mm. & 16 mm. Sd. & St. F.

Australian Trade Publicity Film Library. 18 films of Australian life and scenery. Available from the *Empire Film Library*. 35 mm. & 16 mm. Sd. & St. F. 3, sound films on 9.5 mm. available from *Pathescope*.

British Commercial Gas Association, Gas Industry House, 1 Grosvenor Place, S.W.1. Films on social subjects, domestic science, manufacture of gas. 35 mm. & 16 mm. Sd. & a few St. F.

British Council Film Department, 25 Saville Row, W.1. *Films of Britain*, 1940. Catalogue for overseas use only but provides useful synopses of 100 sound and silent documentary films.

British Film Institute, 4 Great Russell Street, W.C.1. (*a*) *National Film Library*. An important collection of documentary and other films. Available only to full members of B.F.I. 35 mm. & 16 mm. Sd. & St. H. (*b*) *Some British and Foreign Documentary and other Short Films*. A general list of films and sources. (*c*) *Early Films*. Films 1896–1934 still available in Britain.

British Instructional Films, 111 Wardour Street, W.1. Feature films; Pathé Gazettes and Pathetones; a good collection of nature films. A new catalogue is in preparation. 16 mm. Sd. & St. H.

Canadian Pacific Film Library. 15 films of Canadian life and scenery. Available from the *Empire Film Library*. 16 mm. Sd. & St. F.

Canadian Government Exhibitions and Publicity. A wide variety of films. Available from the *Empire Film Library*.

Central Film Library, Imperial Institute, S.W.7. Has absorbed the *Empire Film Library* and the *G.P.O. Film Library*. Also contains all new M.O.I. non-theatrical films. No general catalogue yet issued. A hand list of M.O.I. films is available. 35 mm. & 16 mm. Sd. & St. F.

Coal Utilisation Joint Council, General Buildings, Aldwych, London, W.C.2. Films on production of British coal and miners' welfare. 35 mm. & 16 mm. Sd. F.

Crookes' Laboratories, Gorst Road, Park Royal, N.W.10. *Colloids in Medicine*. 35 mm. & 16 mm. Sd. F.

Dartington Hall Film Unit, Totnes, South Devon. Classroom films on regional and economic geography. 16 mm. St. H.

Dominion of New Zealand Film Library. 415 Strand, W.C.2. 22 films of industry, scenery and sport. Includes several films about the Maoris. 16 mm. St. F.

Educational Films Bureau, Tring, Herts. A selection of all types of film. 35 mm. & 16 mm. Sd. & St. F.

Educational General Services, 37 Golden Square, W.1. A wide selection of films, particularly of overseas interest. Some prints for sale. 16 mm. & St. H.

Electrical Development Association, 2 Savoy Hill, Strand, W.C.2. Four films of electrical interest. Further films of direct advertising appeal are available to members of the Association only. 16 mm. Sd. & St. F.

Empire Film Library. Films primarily of Empire interest, with a useful subject index. Now merged with the *Central Film Library*. 16 mm. and a few 35 mm. Sd. & St. F.

Ensign Film Library, 88–89 High Holborn, London, W.C.1. Wide selection of all types of films including fiction, comedies, documentaries, films of geography, animal life, industry. Some prints for outright sale. 16 mm. St. & a few Sd. H.

Film Centre, 34 Soho Square, W.1. *Mouvements Vibratoires*. A film on simple harmonic motion. French captions. 35 mm. & 16 mm. St. H.

Ford Film Library, Dagenham, Essex. Some 50 films of travel, engineering, scientific and comedy interest. 35 mm. & 16 mm. Sd. & St. F.

Gaumont-British Equipments, Film House, Wardour Street, W.1. Many films on scientific subjects, geography, hygiene, history, language, natural history, sport. Also feature films. 35 mm. & 16 mm. Sd. & St. H.

G.P.O. Film Library. Over 100 films, mostly centred round communications. Now merged with the *Central Film Library*. 35 mm., 16mm. Sd. & St. F.

Kodak, Ltd., Kingsway, W.C.2. (*a*) *Kodascope Library*. Instructional, documentary, feature, western, comedy. Strong on early American comedies. 16 mm. & 8 mm. St. H. (A separate *List of Educational Films*, extracted from the above, is also published. A number of films have teaching notes.) (*b*) *Medical Film Library*. Circulation restricted to members of medical profession. Some colour films. Some prints for outright sale. 16 mm. St. H.

March of Time, Dean House, 4 Dean Street, W.1. Selected *March of Time* items, including *Inside Nazi Germany*, *Battle Fleets of Britain*, *Canada at War*. 16 mm. Sd. H.

Mathematical Films. Available from B. G. D. Salt, 5 Carlingford Road, Hampstead, N.W.3. Five mathematical films suitable for senior classes. 16 mm. & 9.5 mm. St. H.

Metropolitan-Vickers Electrical Co., Ltd., Trafford Park, Manchester 17. *Planned Electrification*, a film on the electrification of the winding and surface gear in a coal mine. Available for showing to technical and educational groups. 16 mm. Sd. F.

Ministry of Food Film Library, Neville House, Page Street, S.W,1, or from District Officers. 23 films mostly on cooking, nutrition and kindred subjects. 35 mm. & 16 mm. Sd. & St. F.

Pathescope, North Circular Road, Cricklewood, N.W.2. Wide selection of silent films, including cartoons, comedies, drama, documentary, travel, sport. Also good selection of early American and German films. 9.5 mm. Sd. & St. H.

Petroleum Films Bureau, 15 Hay Hill, Berkeley Square, W.1. Some 25 technical and documentary films. 35 mm. & 16 mm. Sd. & St. F.

Religious Film Library, Church Walk, Dunstable, Beds. Films of religious and temperance appeal. Also list of supporting films from other sources. 35 mm. & 16 mm. Sd. & St. H.

Scottish Central Film Library, 2 Newton Place, Charing Cross, Glasgow, C.3. A wide selection of teaching films from many sources. Contains some silent Scots films not listed elsewhere. Library available to groups in Scotland only. 16 mm. Sd. & St. H.

Sound-Film Services, 27 Charles Street, Cardiff. Library of selected films including Massingham's *And So to Work*. *Rome* and *Sahara* have French commentaries. 16 mm. Sd. H.

South African Railways Publicity and Travel Bureau, South Africa House, Trafalgar Square, W.C.2. 10 films of travel and general interest. 35 mm. & 16 mm. Sd. & 4 St. versions. F.

Southern Railway, General Manager's Office, Waterloo Station, S.E.1. Seven films (one in colour) including *Building an Electric Coach*, *South African Fruit* (Southampton Docks to Covent Garden), and films on seaside towns. 16 mm. St. F.

Wallace Heaton, Ltd., 127 New Bond Street, W.1. Three catalogues. Sound 16 mm., silent 16 mm., silent 9.5 mm. Sound catalogue contains number of American feature films, including *Thunder Over Mexico*, and some shorts. Silent 16 mm. catalogue contains first-class list of early American, German and Russian features and shorts, 9.5 catalogue has number of early German films and wide selection of early American and English slapstick comedies. 16 mm. & 9.5 mm. Sd. & St. H.

Workers' Film Association, 145 Wardour Street, W1. Films of democratic and co-operative interest. Notes and suggestions for complete programmes. Some prints for sale. 35 mm. & 16 mm. Sd. & St. H.

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Placed here on high, we serve the town,

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Differing in size, in note, and weight,

Yet, small or great, we harmonise.

With measured speech, well-timed and true,

Our message due, we tell to each.

Brief, clear and bold, we say our say,

And then straightway our peace we hold.

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Muir Mathieson
William Alwyn
Richard Addinsell

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